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Nine story building under construction



Brick package for five story building



Precast plank for seven story building.

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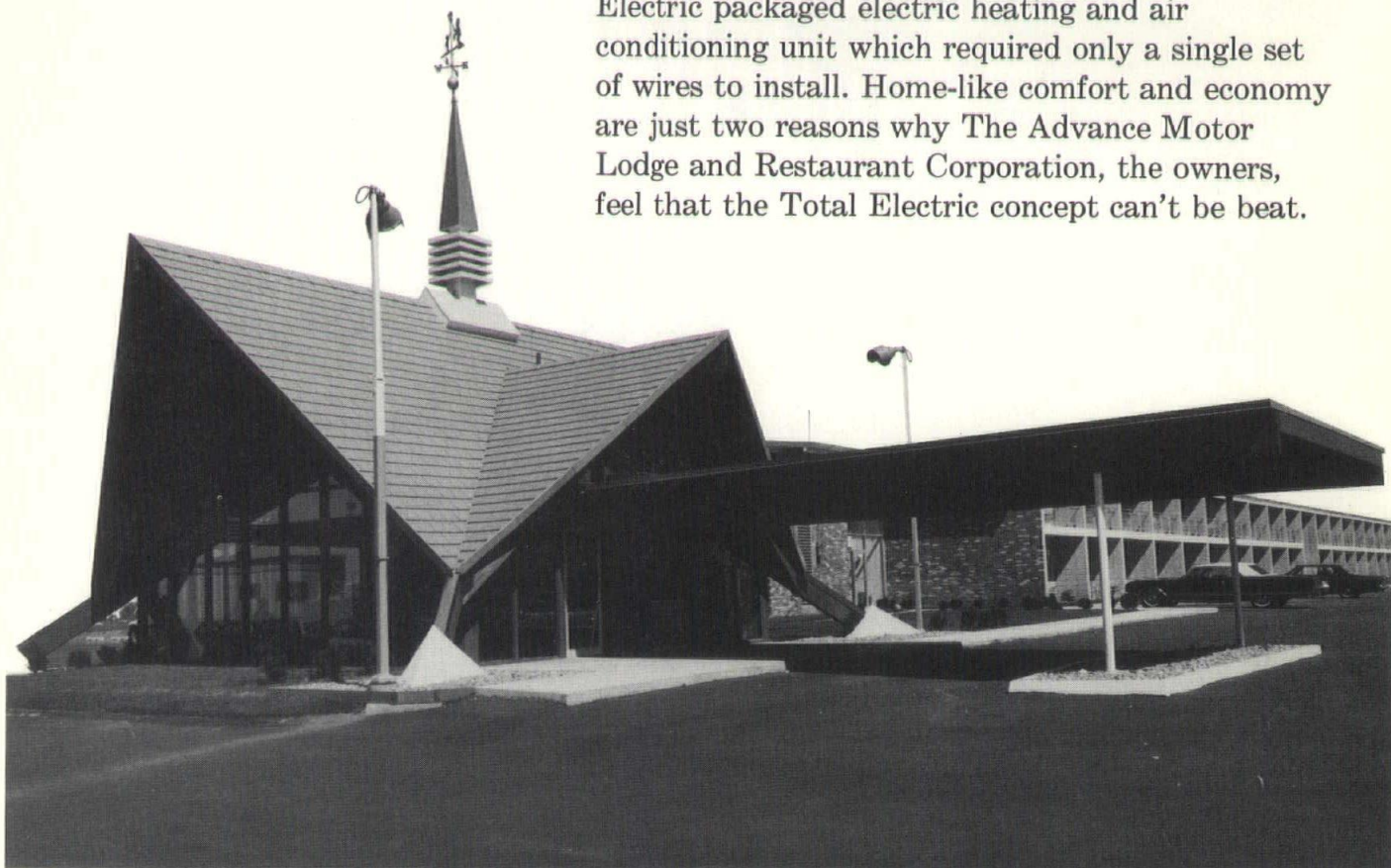
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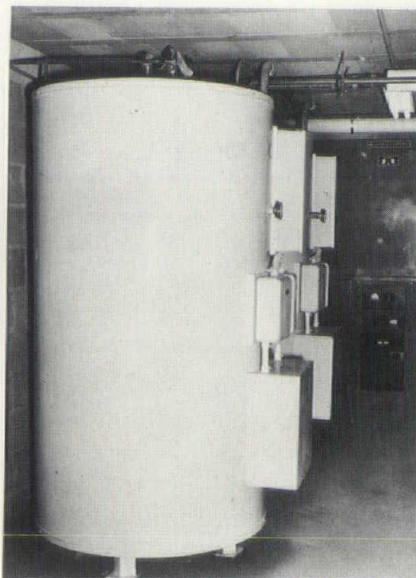
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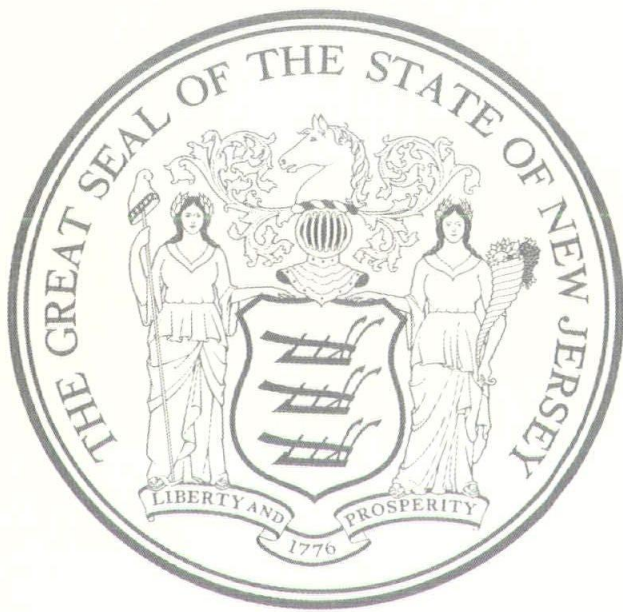
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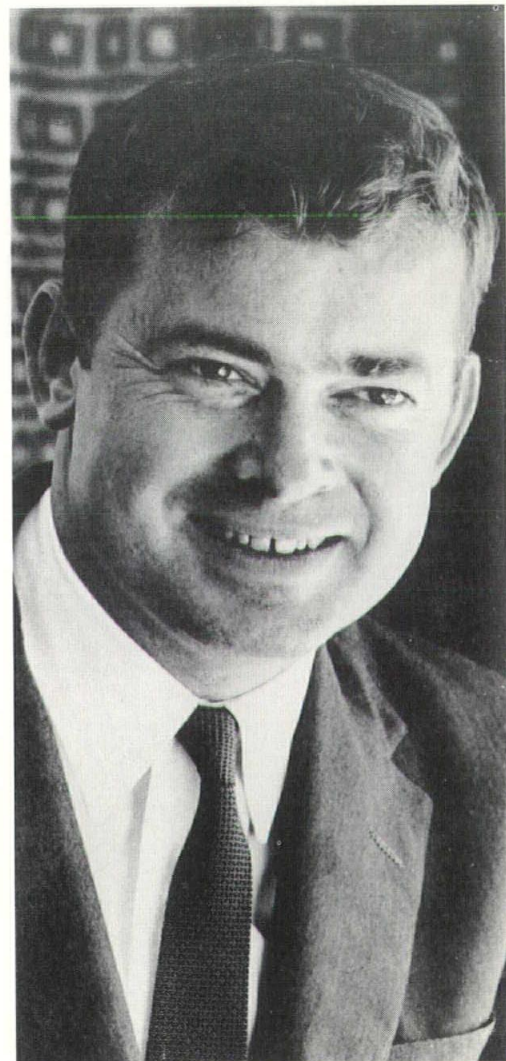
Selected by the 1966 Awards Jury on
 inclusion in the Travelling Exhibit.

the department of community affairs



To improve and coordinate healthy and satisfactory community development in New Jersey, Governor Hughes and the legislature created the N. J. Department of Community Affairs on March 1, 1967. Paul N. Ylvisaker was named Commissioner.

Commissioner Ylvisaker addressed the 10th Annual State Planning Conference at the Berkeley Carteret Hotel in Asbury Park on March 14th. We believe his comments concerning the structure and operation of his new Department to be of great significance. We reproduce here excerpts from that speech.



Commissioner Paul N. Ylvisaker

... The Department of Community Affairs—its history, its origins—represents the joining of a number of forces and trends. These forces and trends are evident not only in New Jersey but across the whole country and around the world as well. The first is a tidal wave of concern about what the British call the built-up environment, what the Greeks call *ekistics* and what about everybody these days is calling the Urban Problem. . . .

... This tidal wave of concern about urban problems takes in just about everything that troubles people from smog to slums, from schools to politics. . . .

... Second, there is a growing recognition that the job of community building is so vast and varied an enterprise that it can't properly be done by any one householder, or by any home builder or developer, or by the private sector alone, or by any unit or agency or level of government acting by itself. . . .

... Third, there is an emerging attitude that the best or at least the only possible way of working on these problems is one of partnership and of pragmatism. The willingness to work together rather than separately. . . .

... This partnership needs to be established not only among public bodies, but between the private and the public sectors as well. Also the pragmatic readiness to go where the problem is, to do what the problem requires, to try what seems promising, and then to be continuously ready to look back and see whether you have made a mistake and to learn from it and move on to the next better device or solution. . . .

... Now there is no ready made or simple model for the State's role and for the Department's role. The analogy which comes the most easily to mind is that of research and development in private industry. . . .

... America must and, I think, has come to realize a simple fact: that the business of building communities is now its biggest and fastest-growing business. Employment in this sector grew 31 per cent in the last five years, out-stripping every element of the private and the public economy. But we do not have this research and development tradition which industry automatically takes care of with a 2 to 7 per cent cut from its total revenues. . . .

... Now with this rough and imperfect analogy in mind, let me describe briefly how we plan to organize this Department. . . .

... We will have, in effect, three Assistant Commissioners, though only two are provided in the Legislation. . . .

... Underneath the three Assistant Commissioners, there will be a number of agencies of divisional rank. Under Joel Sterns will fall two critical areas; the Office of Community Services . . . and the Division of Housing and Urban Renewal. . . .

... Under Budd Chavooshian will fall three divisions; the Division of Administration . . . the Division of Planning, and the Division of Local Finance. . . .

... The third Assistant Commissioner in representing in the first instance the purposes and progress of the Office of Economic Opportunity, will be headed by a person soon to be announced. His jurisdiction will include the Division of Youth, the Division of Aging, and a new Division of Internships and Training. . . .

... Another Division in our shop will be a manpower division. We are made responsible in this Department, along with an inter-agency committee, for certifying the State's Manpower Plan. We will concentrate on establishing opportunity and employment centers in about 22 communities throughout the State, largely with OEO—Labor—HEW funding. Since this is a major enterprise, involving complex negotiations and relationships among a variety of local, state, and federal agencies, we will need a separate division to make certain the job is done. . . .

... Now may I turn to another Division we are going to create—carrying out the theme of research and development. That is a Division of Grant Review and Programming. We would like this Division to be the incubator of new ideas, new methods and new ways of handling grants, to begin trying to rationalize, as the Federal Government has not been able to rationalize, the aids which they have increasingly made available to communities, to think out in front not only of the State and its municipalities, not only of Washington, but even of the best scholars in the field and the best consultants. . . .

... If we do move to develop this "R and D" capacity, we have in mind blending OEO with Planning, and Planning with Housing, and Housing with the problems of Aging, and the problems of Aging with the problems of Youth; in short, to make one integrated Department, one common set of purposes and policies, out of what hereto-

fore have been separate objectives and separated agencies . . .

. . . One of the ways we have already applied the R and D approach is in the form of technical assistance to communities applying for Model Cities Grants. . . .

. . . I would like to talk just a bit about the Model Cities Program. None of us is without an argument against the Model Cities Program. It is addressed probably too late to a problem that has accumulated to a point almost of impossibility. . . .

. . . Even admitting these defects, (or quibbles) the potential of that Model Cities Program is something we cannot overestimate. What we must do is to begin making of that model cities approach something which is real also in the growth areas. . . .

. . . You might call such an extension of Model Cities the Model Communities Program or the Modular Planning Program, because we do deal these days in the building of "modules" of communities. We still like to talk about creating whole new communities, but life isn't that way. It is mostly incremental, one piece at a time. And as we encourage the coordination of planning in the older cities and, more than that, the embracing of all concerns in each step that we take, I wonder if we ought not now in the areas of new growth concentrate on the nature of that increment, that Module which every day we are adding to our community's structure. I don't have magic remedies, but I can suggest that that Module be thought of certainly in three dimensions. The first is breadth: that as we plan each development or each plot, or, in some rare cases, an entirely new town, we consider the full range of our population: not just the aging separated here, the young and middle-aged families separated here, the poor here, the rich there. We must begin to think of the whole cross section of America and build into those Modules a capacity to accommodate that full cross section. This means small houses as well as large, lower income housing as well as higher income, and the age range which allows the grandparents to be living among us rather than isolated from us. It means also that we consider the full range of interests, public as well as private. Certainly we in this Department are going to exercise every ingenuity we can to involve the private sector, to give incentives to build where we know building is needed by standards which satisfy the public's concerns.

The second dimension is that of length, which is a

time perspective. For example, we ought to begin thinking of steady state maintenance. It's instructive when you go into the sophisticated industries, how they all deal with steady state situations in which you don't only consider the original investment, but the cost of maintenance over time.

The United States has been building its communities for years at first cost and forgetting the maintenance requirements. As a result, with no depreciation reserves, we accumulate the rising maintenance costs of older cities, older buildings,—and these accumulating costs become an accumulating burden to the taxpayers, owners and occupiers progressively less able to carry them. We need to deal with a steady state maintenance, one which begins anticipating some of these later costs, and not one that just calculates first cost. As you go from the outlying, low-prices land areas into the high-prices central city areas, you can begin seeing this gradation of time where it was not taken into consideration. The cost of a house in the outskirts is labor, materials and land, and that's high enough. The cost of a house downtown is that whole superstructure of costs that were not taken into consideration at first instance. Modular planning presents the challenge of how to anticipate and provide for subsequent costs in each increment of community building.

The time dimension also requires thought for the life cycle of individuals; seeing not merely the house which caters to the suburbanized woman during her early child-bearing years but a community in which one can live, if he chooses, his whole life cycle through. We must hold to this perspective as we make each decision.

The last dimension of planning by the module is certainly the depth dimension. This is probably the most important dimension of all yet it is one which experts in planning may too easily forget. This third dimension is the sense of community, the sense of vitality of life, of purpose, the things that basically count. I can never forget that it was the artists who moved into Georgetown and turned that blighted area around. It was the same with Greenwich Village. We keep thinking of economic means and public programs for improving community life. But these without that "extra" of public spirit are nothing.

We will hope to bring every skill and talent to bear on New Jersey's community problems. But our greatest hope is that our Department will be remembered not so much for the program it helps to create as for the spirit we help kindle and renew.



Governor Hughes and Jim Swackhamer discussing the Statute of Limitations legislation.

governor hughes signs statute of limitations into law

Senate Bill 406 was signed by Governor Hughes on Thursday, May 18th, and became effective immediately. This Bill is now Chapter 59 of the 1967 Laws of the State of New Jersey.

The law "provides that no action to recover damages arising out of the defective and unsafe condition of an improvement to real property, shall be brought against any person performing or furnishing the design, planning, supervision of construction, more than 10 years after the performance or furnishing of such services or construction."

This climaxes a very strenuous effort by our Society to limit the time period during which an action may be brought against an Architect because of alleged defect in design.

Until the signing of this Bill there was no limit to the liability of the Architect, engineer or contractor on buildings designed or constructed by them. Up until a few years ago this seemed to be of little consequence, since liability suits in this area were few and far between. Unfortunately, in recent years it has become commonplace to sue for injuries resulting from an unending list of property building faults. Under these suits a building constructed and designed some thirty or forty years ago which may have been altered, changed or allowed to fall into complete disrepair could be the basis of a suit against an architect, engineer or contractor.

We felt very strongly that the protection inherent in this law was proper, since it is almost impossible to accurately determine why a building was designed in a certain way, or built in a certain manner, after a long period of time had elapsed. Without this protection many persons in the design professions were being subjected to nuisance suits when plaintiffs sue owner, contractor, architect and engineer. Many building owners are also using this same approach by naming contractors and architects as third party defendants, even though there is little or no ability to substantiate any real connection.

Wisconsin was the first state to recognize this inequity. A law covering a six-year period was passed in 1961. Since that time, twenty-three states have adopted similar laws with length of time of liability running from three to twelve years.

the president's page

In the years that lie ahead, we as Architects may take either a positive or negative view of what part we may play in the planning, design and construction of everything from house to cities. One thing is a certainty; the task facing our country for necessary construction of all types is staggering in its size, scope and complexity. For some this is a challenge, for others the possible end of a way of life; a way of designing and building they hate to see disappear.

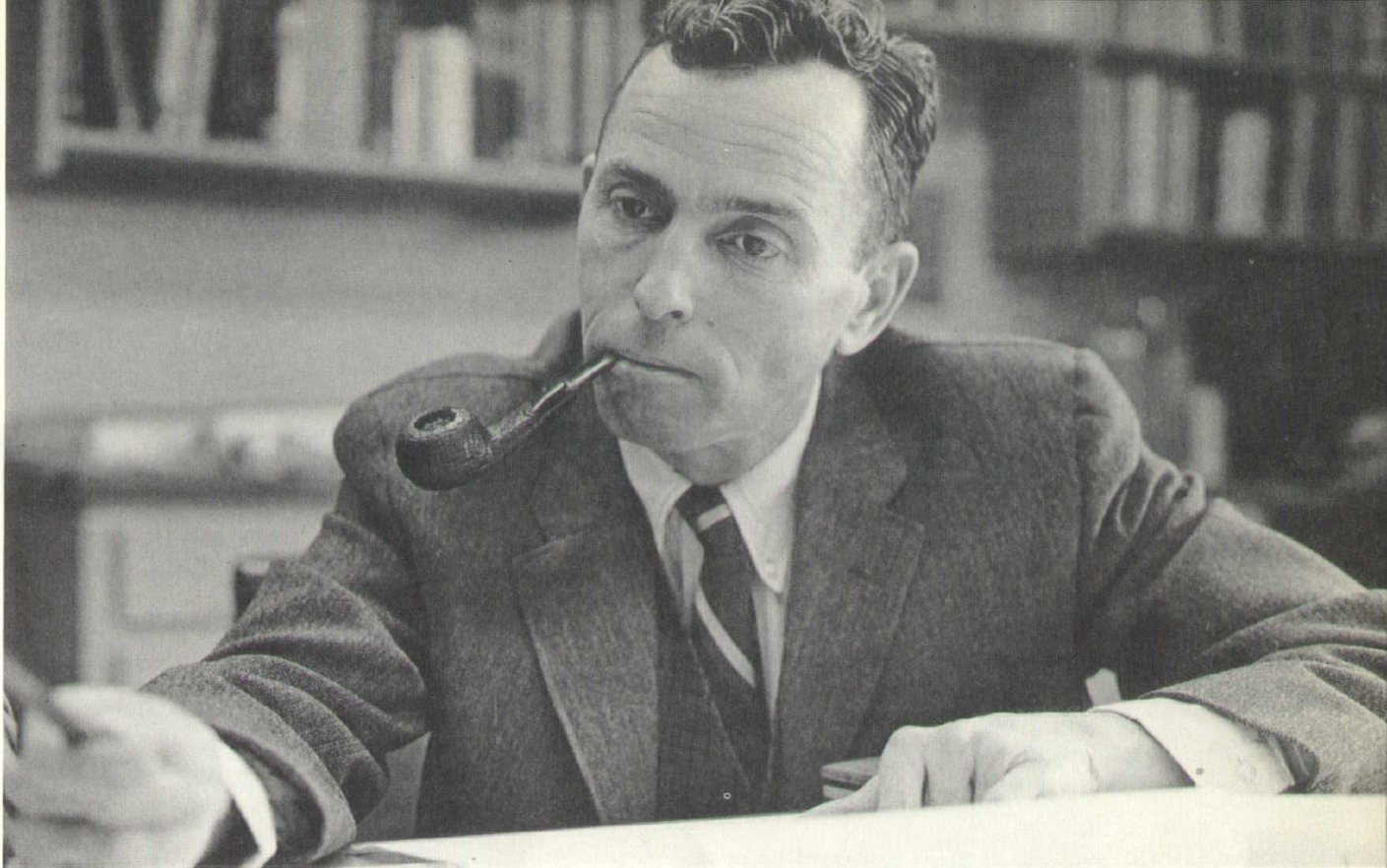
What part the design professions, the contractors and sub-contractors will play in the solution and accomplishment of this task is questionable. As we have grown physically in the past the pattern of structure and methodology in the construction industry has changed but little since the earliest civilizations. With the exception of a changing and advancing technology we have grown somewhat like an ant-hill. As the ants multiply the ant hill grows with the added workers.

The acceleration that is currently taking place, however, precludes a realistic view that this can continue. The methodology must change, together with the structure of the building industry, if the needs are to be realized at a cost we can endure and at a speed that will supply demand.

In viewing the future as objectively and realistically as one can, several factors emerge that must be acknowledged. The first and most important of these is that the size of the construction market, economically, is becoming attractive to major industrial corporations such as DuPont, Alcoa, Kaiser and others. The second factor is parallel, namely, that the scope of individual construction projects is also growing in size, and therefore is demanding the financial investment and managerial expertise that is to be found mainly in major industrial and financial concerns that heretofore have had little direct contact with our industry except as clients or bankers. The final factor that emerges is the necessity of diversity and, (in nineteenth century terms) immense size that is required in major corporations in any field today to insure success and growth in our present and future business environment. The advantages that accrue to any business enterprise because of size and diversity are basic now and unquestionable in the future.

These three factors lead me, among others, to view our future, as a member of a service profession, with some grave doubts. Doubts, not only of the impact on we few Architects, but on the physical environment of our entire society. Bigness in government, corporations or social units inevitably has led to the decreasing importance of the individual; his interests, desires and needs. If we cannot surmount this problem, we stand in grave danger of losing the basic need of humanism in our physical, social and political environment.

It is for others to solve many of these problems facing our society. It is, however, up to we Architects to try and solve these problems in the creation of our new physical environment. To do so will require that we improve our profession in many ways. Some of us will have to grow bigger and broader so that the scope of our services may increase. We must be able to converse with the future client in terms that *it*



(the impersonal corporate body) understands, and manage its work with a degree of expertise that it expects. If we do not, we will perforce become a technician instead of a creative participant with the ability to influence basic decisions.

All of us, big or small, must become better and more balanced Architects. The needs of our society demand excellence on a broad front—excellence in design; management; professional service and last, but of most importance, understanding. Unfortunately at the present time, most Architects concentrate on only one or more of these areas; few concentrate on all. Of more importance perhaps is the fact that very few include that vague and general term “understanding” in our efforts. To me is of paramount importance today and tomorrow, for to me it means an understanding of the needs of our client *and* the society in which he exists. If ever we are to create truly fine physical environments a balance between individual desires and the collective group needs must be successfully achieved on a high level.

Editorially, it is easy to assign this responsibility for excellence to our profession alone. Actually, it is far more complex. It is true that we must strive for excellence continuously; but we must have a group of clients, a society, that demands it and will not be satisfied with less. The attempt to keep our future physical environment humane, warm and respondent to human desires will be a cooperative venture. Those who build must be as concerned as those who serve the builders. Together we may, if we really try, make a seemingly dark future very bright indeed.

The key is understanding. The solution lies in Architectural and planning excellence on all fronts. The accomplishments will lie in our mutual demand for a humane, beautiful, and satisfying environment.

James A. Swackhamer, AIA, President

continuing education of the architect

The Woodrow Wilson School of Public and International Affairs on the campus at Princeton University, was the setting for a Conference April 13th on the Continuing Education of The Architect.

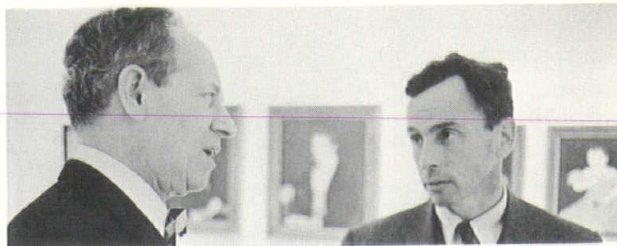
Panelists included Robert L. Geddes, FAIA, Dean of the School of Architecture of Princeton University, William W. Eshbach, FAIA of Philadelphia, and Gillet Lefferts, Jr. of Darien, Conn., both members of the National Committee on Internship and Continuing Education, and Herman C. Litwack, AIA, Secretary-Director of the New Jersey State Board of Architects. Martin L. Beck, FAIA of Princeton, was the Moderator.

Dean Geddes in his opening comments pinpointed the specific topic of discussion—"the problems of apprenticeship or internship for the young architect."

"We are in a time in architectural education which is one of tremendous change," Geddes said. "It's not a period in which there is a single stated goal, but many objectives and goals that are being established by the schools and by the individual faculties. One of the major efforts of the research program of the past year has been to invent a language whereby schools can begin to communicate with each other concerning their innovations and communicate to the profession what is going on in the schools. . . . Now, perhaps my role this evening can best be handled if I can ask, I think, the five key questions we, as a faculty, have identified but which seems to me are also identified across the country:

"First, how do we improve the competence of architects to play a central role in the creation of the built environment? And the answer seems to be this: By developing shared educational experiences with other disciplines, and an acceptance of several kinds of specializations—specializations in physical planning at many scales, specialization in the engineering of structures in environmental technologies, and specializations in the building management, economics and construction. But most important of all is the notion of developing shared education with our other parallel and jointed disciplines.

"Secondly, how do we improve the competence of architects in environmental architectural programming? 'By developing more effective techniques of problem stating and problem solving . . . by developing techniques of evaluating the performance of buildings . . . the performance of the built environment . . . and by developing methods



Martin L. Beck, FAIA, First Vice President of Capital Chapter and James Swackhamer, AIA, President of the N. J. Society of Architects.

for handling, gathering and using increasingly complex information.

"Third, how do we improve the innovative, the creative work of the architect? By developing new techniques of group work between shared disciplines and between groups of architects . . . By developing methods for the retrieval of information at the various points in the design process in which decisions have to be made. . . . By developing systematic, rational processes for the design process itself.

"Fourth question, how do we improve the recruitment and the selection of students—certainly the key to the future of the profession? By developing a clear understanding of the architect's task by the public that introduces architecture to the students . . . by developing better means of evaluation that will lead to the selection of better prospects.

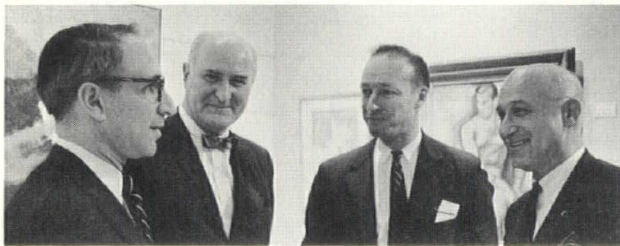
"Fifth, how do we improve the relationship between education and practice? By developing more effective training in the nature of the profession in the schools themselves . . . by developing a more effective basis for the training of sub-professionals, or para-professionals . . . by developing continuing education for professionals back at the schools at various points in their careers . . . by developing a more effective basis for internship."

William Eshbach described the Philadelphia Chapter's pilot program on internship and continuing education: ". . . Our basic concern has been to provide an adequate exposure to the emerging architect while in our offices, and we feel that is an obligation that our profession has to meet. . . . As offices expand in size, it becomes more difficult for this intern to obtain the cross section of experience he should have. To simplify our initial task, we decided to deal only with a program for graduates of an accredited architectural school, and have assumed also that, generally speaking, three

years of experience is required before a man may apply for an examination. . . . We've selected 30 firms in Philadelphia, a good cross section of firms small and large. . . . We'll ask each firm to designate a partner or key employee to function as mentor. . . . We felt the program must be one that can be accommodated in all sizes and types of offices, and we picked the 30 offices accordingly.

" . . . It is hoped that by the third year . . . the intern's experience would be such that he might now be given the full responsibility to handle all aspects of some modest sized project, under the mentor's direction. . . . There's some concern as to whether the program can possibly work . . . unless there are some mandatory requirements in relation to it. Nobody, it seems, will quite take the initiative necessary to make it work. But if NCARB and its licensing boards decide that at least some facet, some part of such a program is mandatory as pre-requisite for admission to the exam, it just may work. . . .

Gil Lefferts quoted an old proverb, "If one doesn't know where one is going, any road will take one there." He pointed out that the professional development of an individual ultimately rests with that individual. However, he felt that people in the professional and educational fields should not make it so difficult for that individual to realize his legitimate aspirations. "The young graduate enters an office practice with this importance of



Panelists Dean Geddes, William Eshbach,
Gil Lefferts, Herman Litwack

design foremost in his mind," he said. "This is further emphasized . . . by the prominence given the design portion of a licensing examination as presently constituted." . . . However, he felt that it is also necessary that a program be developed to afford the young graduate who is not assigned to a design staff in an architect's office, an opportunity to continue and further develop his creative process and techniques.

" . . . The National Institute for Architectural Education recognizes the need for assisting the pre-professional and acknowledging and accepting the practical realities of office practice and the restraints imposed on a real project through an internship program," he said: "But, there is also the need for maintaining the creative thought and

spirit stimulated in a student while in school but so often discouraged and neglected when entering an office as a junior draftsman. There is not only a need for continuing education in architecture, but also a continuing need for cooperation and coordination between the schools and the professions in arriving at a meaningful program that will benefit the individual, the profession and society," he concluded.

Herman Litwack, who is also a Past President of the State Board of Architects rounded out the discussion with his observations over the past several years. "The measure of competence cannot always be based upon a philosophy of architecture alone, but (our statutes) demand that the architect be examined in skills which are at least related to, if not based upon, the need for the health, welfare and the safety of the public, and most of our licensing laws are to be found under such regulations. In that area of greatest com-



Sherley Morgan, FAIA, Regional Director Jules Gregory, AIA,
and Capital Chapter President, Hans Sanders, AIA

petence, professional administration, an analysis of the personal interview illustrates the lack of opportunity given in our offices today for young men to honestly understand the operation of an office. Despite their success in the written examination, they sometimes show a woeful lack of information on contracts, insurance, supplementary conditions, schedules of payments, and the like. Unless the office today is willing to give the young man in his internship an opportunity to understand the operation of the office, he will continue to show perhaps adequate answers in the written examination and a lack of knowledge in the personal interview. Now, it's very obvious that the office today sometimes cannot afford economically to train the young man in all of these phases of competence, and that the profession must find a way. . . ."

In his summary of the Conference, Mr. Beck emphasized the idea of the Architect as a programmer and suggested that perhaps greater opportunity should be given the young architect in his internship to assist the Architect of record in all phases of the design program.

legislation

Law Governing the Practice of Architecture

Assembly Bill 787 was introduced on April 3 by Assemblymen Doren, Wilentz, Briyiani and Tanzman. Prepared by the State Board of Architects and the Attorney General's office in an effort to clarify and update portions of the licensing law governing the practice of architecture, this Bill improves the language and removes alternate meanings which have created legal problems.

In addition, it is intended:

1. To widen the area of professional experience or internship which an applicant for license may present, i.e., a man employed by a public agency rather than a private office could be admitted.
2. To reduce the period of experience after education to allow concurrent entrance into the professional field since some men acquire experience while attending college.
3. To permit a man to substitute number of years of experience in lieu of formal education. (With the approval of experience in lieu of education Architects registered in other states who have not gone to college will now be permitted to licensure here in New Jersey, as is the custom in most states.)
4. To prohibit admission to examination or to license any person while a charge of illegal practice is under investigation. Because of an in-

creased number of violations of the practice of Architecture without being licensed to so practice, it becomes prudent to have the statute itself prohibit admission while such a charge is under investigation.

5. To permit any person to act as a designer of a dwelling and appurtenances thereto which are to be constructed by himself as a residence for himself or a member of his immediate family. (Because of an appellate court decision, this clarifies the exception to the rule.)
6. To permit a resident who has declared his intention to become a citizen to take the examination.

This Bill was passed by the Assembly on May 1 but unfortunately did not come up for vote in the Senate before the Legislature adjourned on May 9th. We hope it will be pulled out for immediate action when the Legislators reconvene in November.

While the Bill covers many important points strengthening the law governing the practice of architecture, most important is that it will provide a means by which a talented person, unable to attend school, may qualify for the state examination. In addition, it will bring New Jersey's licensing law in conformity with other states in the country whose requirements for registration have arrived at a common denominator.

travelling exhibit '66

The Travelling Exhibit has been for sometime an important program developed by the New Jersey Society of Architects for the purpose of bringing to the people in New Jersey graphically, architectural thought current among this State's leading designers. The representations which follow were selected by an impartial jury to join the award winners of the 1966 Architectural Convention in a new Travelling Exhibit of interest to those who have become concerned with the qualitative problems of human environment.

To be a part of the Travelling Exhibit is in itself an honor and reflects great credit upon those owners and architects who have managed to develop and execute designs relevant in building technology and in human usage in our time .

Ernest O. Bostrom, AIA

The Jury:

Michael Radoslovich, FAIA, of New York
Charles DuBose, FAIA, of Hartford
Lyle Boulware, AIA, of Philadelphia



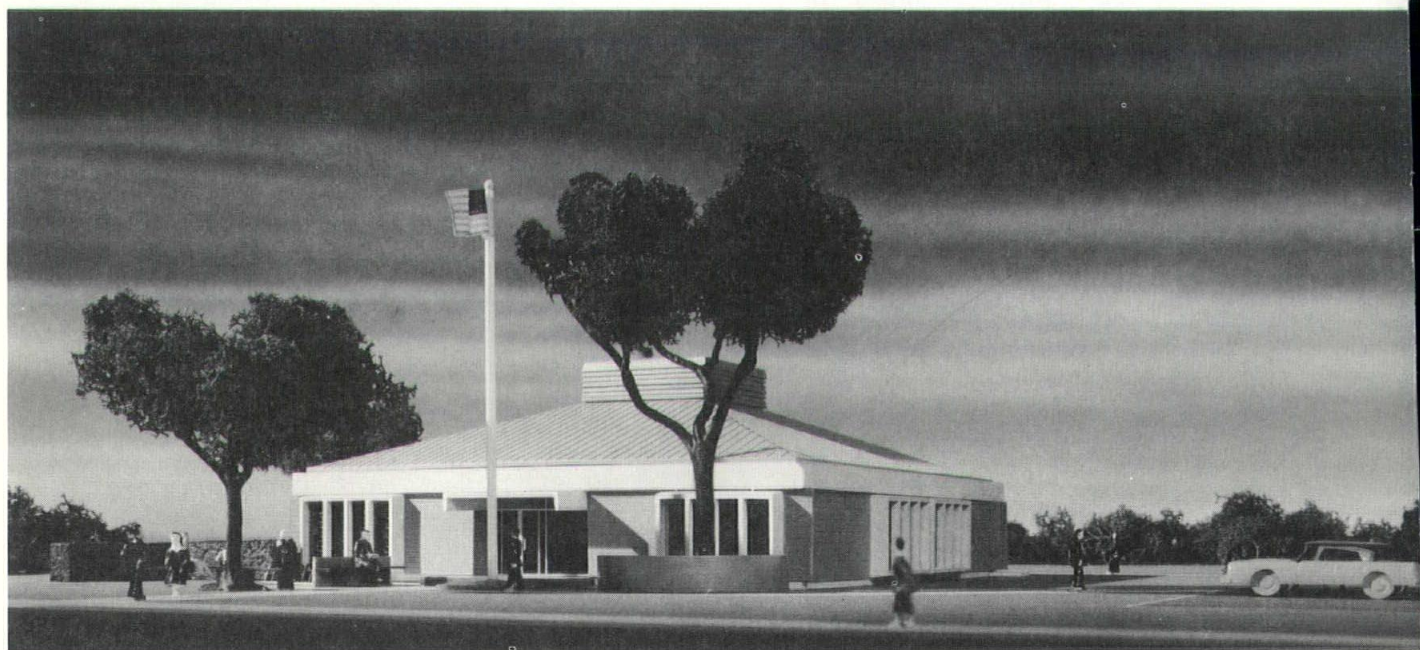


port reading branch library

woodbridge, new jersey

Leo Fischer, Architect

Maplewood, New Jersey





research center

West Virginia Pulp & Paper Co.

howard county, maryland

McDowell-Goldstein, Architects

Morristown, New Jersey





locker room

Young Men's Clothing Store
madison, new jersey
Charles C. Porter, Architect
Madison, New Jersey





physical education building

Monmouth College

west long branch, new jersey

Frank Grad & Sons, Architects

Newark, New Jersey

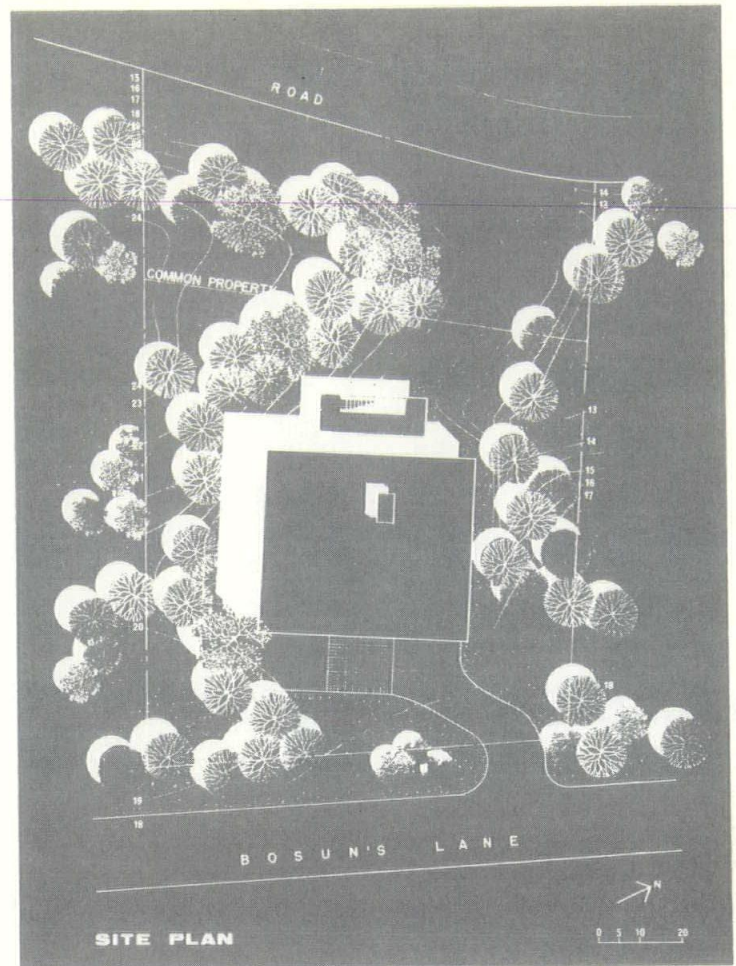


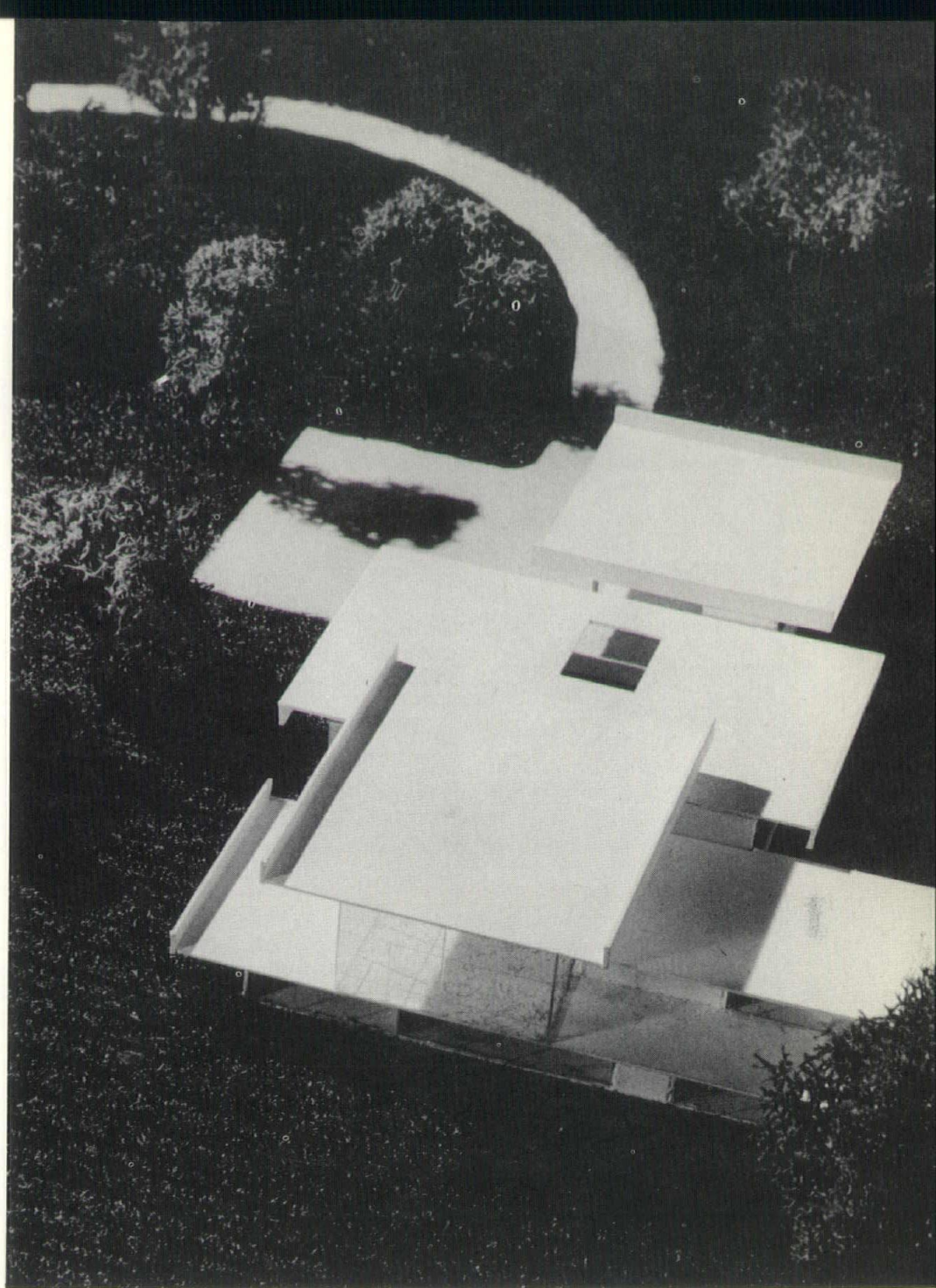
jackson residence

mashpee, massachusetts

Zywotow & Eckert, Architects

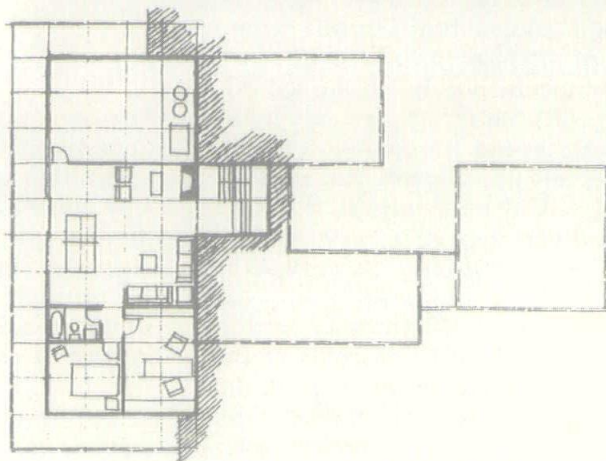
Newark, New Jersey





burr residence

clinton, new jersey
Jules Gregory, Architect
Lambertville, New Jersey



The visual environment is our communal house. It's where the society of you, me and company live. It just didn't happen the way it is. It's man-made. You and I made it. And it stinks.

Of course "stink" is a word used with the sense of smell and is bad enough in that sense these days, but we are borrowing this pungent word to apply it to things visual. It is a fact not yet fully explored that the visual environment affects the mental and physical well-being of the occupants and is, therefore, of vital concern to everybody. When it "stinks," it could get sickening.

held in various parts of the country and attended by leaders of all walks of life including business, education and the press. The responsibility was laid at the doorstep of Mr. Citizen himself—of everybody. It became increasingly evident that there is an appalling and inexcusable degree of visual illiteracy in people, including some highly educated and some in the highest places. This is the reason for the carelessness and the lack of sensitivity which result in honky-tonk design, junkyards, the billboard jungles of our highway strips and all of the other nightmares. The AIA came to the conclusion that our public education was

our environment stinks

Arthur Rigolo, FAIA
Chairman, AIA Task Force
on Elementary & Secondary Education

What is visual environment? It is the composite of everything you can see in the space you occupy or walk through and is the total effect of all this. It has to do with all the aspects of environmental design, whether it be architectural, urban, highway or landscape design or city planning, zoning and any other governmental activity which in any way modifies or controls the environment. Of course the total environment would include air (now greatly polluted) and water (also greatly polluted), but the great importance of these in our environment is other than visual and noise; another element of environment, is not visible at all. We are not dealing here with these three.

How is it bad? Look at it critically and you will have your answer. The experts agree that it is bad and ordinary people know that there is something rotten out there. It is mean and belies our standard of living. It speaks poorly for our society and our democracy. Its helter-skelter catch-as-catch-can improvisations and its complete disregard of neighborly considerations are inexcusable in a civilized country. Unfortunately, it is much easier to see the condition than it is to determine how it came about and how to stop its growth.

For some years the American Institute of Architects, as a public service, deeply conscious of its responsibility as an organization of experts in visual design, has tried to stir the public conscience. Seminars on aesthetic responsibility were

delinquent in not preparing future citizens to exercise properly their powers and to discharge fully their duties. Where education fails, democracy fails. Everyone has a hand in creating the environment. The environmental designer, the architect included, does not have full authority to create the environment. The man who pays the bills, be he an owner or a taxpayer, the public official, and public opinion in general all have a bearing upon the end result. The non-professional force is considerable. It is also not prepared to use this force wisely.

The major thrust of the AIA this year is in education, professional and otherwise. One of the committees which it set up is the Task Force on Elementary and Secondary Education. The New Jersey Society of Architects, which is a Region of the AIA, had a part in this and one of its members (the writer) is Chairman of the Task Force.

The Committee on Architecture of the Governor's Commission to Study the Arts in New Jersey, a committee composed 90% of NJSA members, in 1965 made a strong plea for the teaching of visual literacy in the public schools. The responsive chord that has been struck throughout the country is very encouraging. It seems that many people simultaneously have found this weakness in our system of education and are taking steps to correct it. Not the least of these are the members of the teaching profession, many of whom are anxious to do this but are lacking the tools.

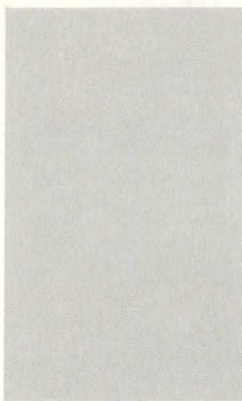
The main function of the Task Force is to bring about the elimination of this peculiar form of ignorance, beginning in the lower elementary grades where the fundamentals of visual literacy should be taught, and extending through the social studies of the secondary grades where principles of good urban design, or, at least, an alertness to the many aspects of the urban environment, should be taught. The Task Force will act as a catalyst to start projects to accomplish this throughout the country and as cross-pollinator for projects already under way and for tools and material almost available. It will alert various gov-

ernmental agencies and educational groups to what should be done and to develop teaching tools for the purpose, offering its technical help where this is desirable. The Task Force, or the AIA by some other means, may get into the development of some of these tools itself. Educators may be employed as consultants whenever the activity in education goes beyond its sphere of knowledge and into the specializations of education itself.

Already the Task Force has engaged a prominent art educator, Dr. June McFee of Oregon State University, to develop a book for the fourth grade. The book is now through its rough draft stage and into its final development stage. One of the objectives of the Task Force is to uncover projects of this general nature throughout the country. It has discovered several and is working with some of these. One of the most promising is the CUE system in New York State, sponsored by a grant from the U.S. Office of Education. This project has resulted in the development and publication of several manuals and other teaching tools designed to incorporate the humanities into the teaching of industrial arts, domestic science, social studies, English and other areas. Great emphasis is put upon environmental design. More recent than this is an "industrial arts project" also financed by the U.S. Office of Education at Ohio State University which, although it is unfortunately oriented rather heavily toward the technical and vocational aspects of building construc-

tion, may end up stimulating the secondary school students to thinking in terms of improvement of the visual environment. The Philadelphia Chapter of the American Institute of Architects has under way the development of a course of study for the secondary schools to increase the appreciation of the visual environment. The Northern California Chapter of the AIA has another project with the same objectives in the elementary grades. Both of these chapters are working closely with the administrators and faculty of school districts and have their complete encouragement and co-operation.

The Task Force feels, at this point, that one of the weak points has been the lower elementary grades and that, somehow, visual literacy should be taught to the students when they are learning the other fundamentals of education. It is also thought that, since the main task is really to stimulate the educational system and not to force it, there is much the AIA chapters can do directly with the local school districts, state departments of education, state art education associations and with the teachers themselves. Some program to effect this may be developed. Talks are being held with the U.S. Office of Education with a view to combining our efforts. The Task Force is in communication with the National Art Education Association which has set up a special committee to work with the Task Force. It is also considering having a national conference to follow up one which was held in Madison, Wisconsin, and sponsored by Urban America and which pointed up the same problems discussed here.



don't forget your sketch pad

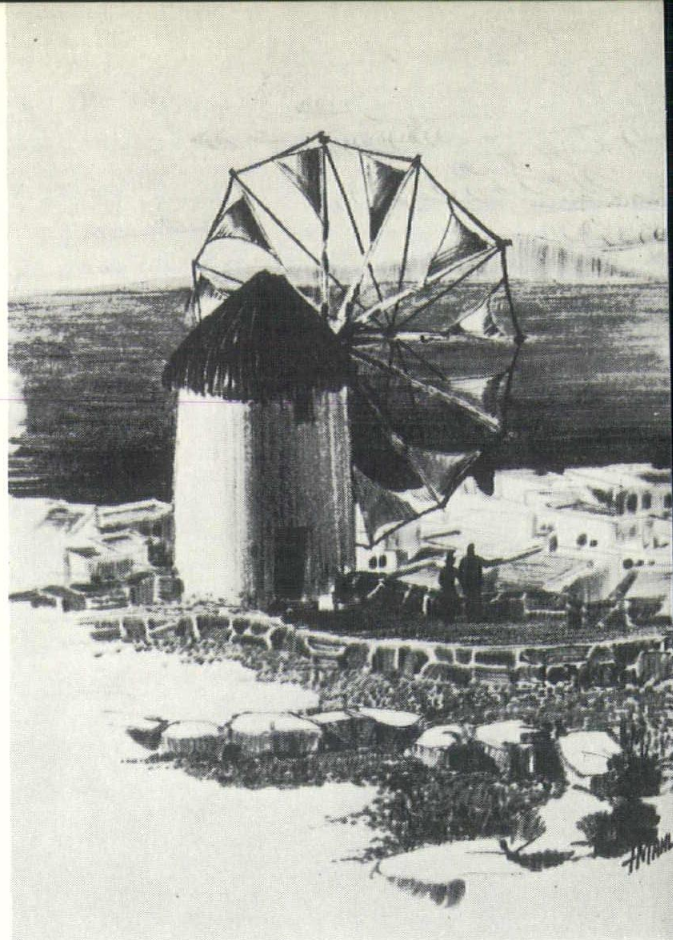
Harry B. Mahler, AIA

Now that the vacation season is upon us, many architects will be off to "DO" Europe or the Far East.

Are you sure you've packed everything in those bags? How about a sketch pad? A generation ago any architect worth his salt wouldn't step a foot outside of the country without having a sketch pad tucked under his arm. Let's not turn our backs on this rich heritage; pick up that pencil or pen and demonstrate to the world that architects still have the power to coordinate hand, eye, and mind.

When I packed my bags for my sojourn to Europe, I included a set of water colors, brushes, buckets, graphite and carbon pencils, sandpaper block, india ink, pens, felt tipped pens, pastels, fixative and a spirally bound sketch pad. However, I found that the use of water colors required more time than I was willing to sacrifice from my travel schedule.

The next media I tried was pastel. This enabled me to employ color in a dry vehicle. In order to preserve the sketch, I had to carry a bottle or can of fixative with me at all times. After three sketches, I abandoned pastels and tried my hand at wax pencil.



Brunelleschi's dome in Florence was the next subject that I tackled, this time with a sanguine wax applied to a spirally bound kid finished bristol board pad. The pencil took to the surface well and allowed a great deal of freedom in technique but after two weeks of carrying my sketch pad around, I found that the pages of the pad rubbed together causing the wax to flake off and smudge the sketch very badly.

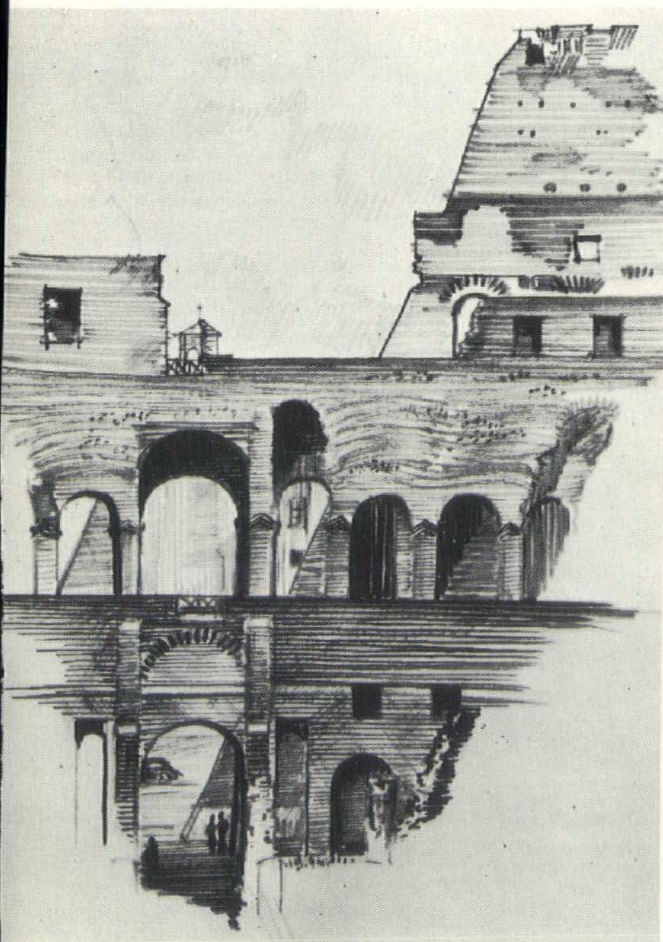
I finally decided to try my hand at sketching with a felt tipped pen. After a bit of practice, I attempted my first sketch. With a fairly dry point I lightly outlined my subject, then proceeded to develop the sketch further by filling in the necessary details. By varying the amount of ink flowing to the felt tip and by adjusting the pressure of my hand, I was soon able to obtain a wide variation of values. One of the distinct advantages of this media is the rapid drying quality of the ink. It enabled me to get an instant feel for the values.

I should caution all those who intend to use this medium that mistakes are very difficult to correct when using this rapid drawing ink. It is almost impossible to erase since the ink penetrates the fibres of the paper very rapidly. It is suggested that when changes are needed that the corrections be drawn over the original drawing and in a





deeper value in order to mask the previous error. A piece of scratch paper should be readily available throughout the entire sketch in order to test the pen on first before applying it to the finished drawing. This is to prevent a sudden surge of ink from reaching the felt tip and then being transferred to the drawing unconsciously by the deline-



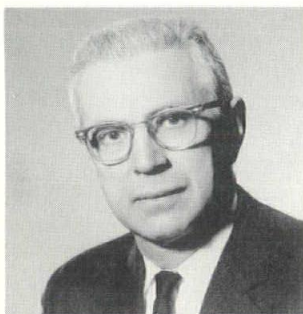
ator. Always test the felt point first on the scratch paper before attempting to use it on your finished drawing. This will save many many a heartache later on. As in a tempera rendering, it is always advisable to delineate from the background toward the foreground. Quite frequently in a felt pen drawing, it is best to make the darkest value the objects farthest from you and then lighten the values as you come to the foreground. This is a bit contrary to normal atmospheric perspective but can be done quite successfully with this type of media. Since the felt pen is a broad stroke technique, it is advisable not to attempt to make it do things which it is incapable of doing. Very fine line delineation is not possible with the felt pen. It is better to adjust your technique to the media rather than force the media to your technique.

Since the introduction of the felt tipped pen, numerous other rapid drying ink pens have appeared on the market. One type is a very good, inexpensive sketching pen and has a compressed nylon point rather than the rapidly wearing felt tip. I would suggest that if you plan to do some sketches while you are travelling that you purchase several of the different manufacturers' pens and practice with them a bit to find out which one of them best suits your particular hand and technique.

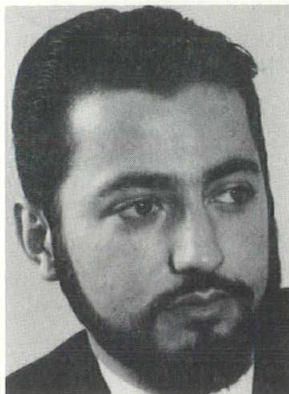
To me one of the distinct advantages of the rapid drying ink techniques is that a sketch book can be closed up, carried about for several days, opened up and the sketch has not smudged or rubbed, and you can either make additions to your original sketch or elaborate on it. Being a very flexible instrument, the felt pen can be used in a very loose sketchy manner or is readily adaptable to the rather tight technique which I have used in my sketches.



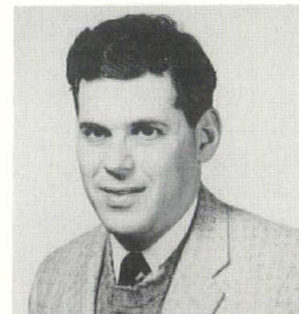
President Swackhamer with Governor Hughes who is shown signing a Proclamation declaring the week of June 4-12 Architects Week in New Jersey. Mayors of a dozen of our largest cities joined in a similar Proclamation covering their individual areas.



Benjamin M. Gruzen, AIA, of Gruzen and Associates, Newark, was advanced to the rank of Fellow in the Construction Specifications Institute at their convention in Miami Beach in May. The honor was bestowed on Mr. Gruzen for his "notable contribution to the advancement of the construction industry." Mr. Gruzen is a past president of the Newark Chapter of the N. J. Society of Architects.



Richard M. Belli of East Paterson, N. J., a Senior at Pratt Institute, was named winner of the first annual Clarence Tabor Memorial Scholarship Award, presented by the Architects League of Northern New Jersey.



Frank K. Adler, AIA, of Paramus, is recipient of the 1967 Vegliante Award presented annually by Architects League of Northern New Jersey, to one of their members who has made an outstanding contribution to the profession. Mr. Adler is Chairman of the 1967 Architectural Honor Awards Program, co-sponsored by Architects League and the Bergen County Arts Council.

The Rutgers Newark Campus Center has been judged the outstanding concrete structure to have been completed in 1966 in New Jersey. Awards were made to the principals concerned: Owner, Rutgers, The State University; Architect Frank Grad and Son, Newark, N. J.; Structural Engineer, Wiener and Thaler, Newark, N. J.; and General Contractor, Arthur Venneri, Inc., Westfield, N. J.



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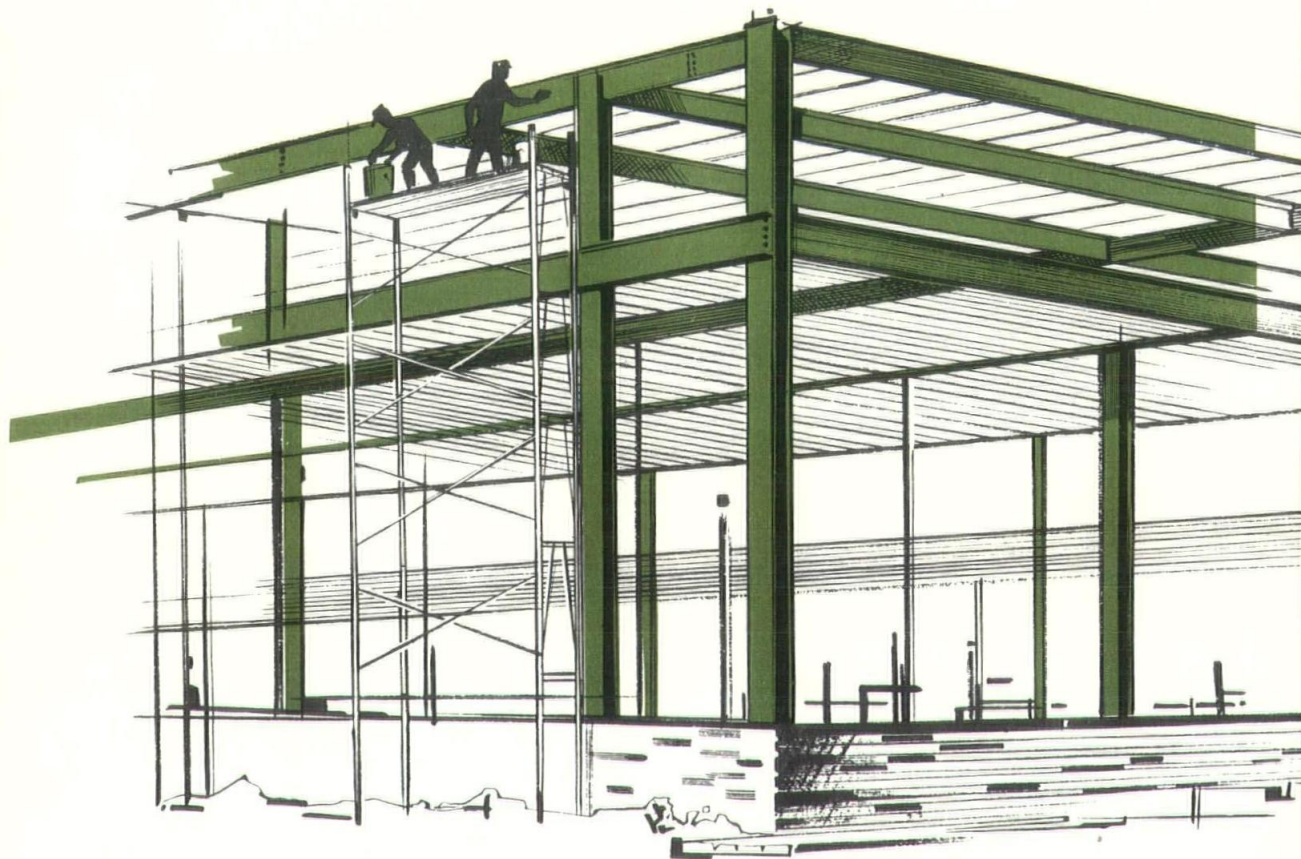
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